

# America's Greatest **DRUM** Stylists

By **GEORGE WETTLING**

Adapted from his famous "TIPS FOR TUBMEN" IN

**DOWNBEAT**

*Featuring the Styles of*

RAY BAUDUC • FRANKIE CARLSON • SIDNEY CATLETT • COZY COLE

JIMMY CRAWFORD • BABY DODDS • NICK FATOL • SONNY GREER

JOE JONES • ROLLO LAYLAN • CLIFF LEEMAN • RAY MCKINLEY

BEN POLLACK • MAURICE PURTILL • BUDDY RICH

BUDDY SCHUTZ • MICKEY SCRIMA • ZUTTY SINGLETON

DAVE TOUGH • SAMMY WEISS • CHICK WEBB • GEORGE WETTLING

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## GEORGE WETTLING

For many years now, George Wettling has been conducting a drum column in DOWNBEAT magazine. Instead of writing it in a dry, technical manner, it is famous for its humour. Many non-drummers read it because of its light, breezy style. In addition to that, of course it is highly informative.

When this book was in the early stages of preparation, Mr. Wettling went to all the drummers mentioned herein and told them about the idea. They were all very co-operative. This book should contain practically every style of drumming in jazz. Mr. Wettling, with the assistance of Rollo Laylan has prepared a "Who's Who" of drummers. Wettling has composed a separate drum solo for each drummer listed and dedicated it to him personally. He has also written a little biography for each which proceeds the solo.

George is very modest about his work and about his background. He was born in Topeka, Kansas, November 28th, 1907. Began high school in Topeka, but later moved to Chicago, where he first met up with the famous young jazz stars in Chicago in high school and later in professional work. When George was asked what academic training he has had, he always says that he studied the instrument under Roy Knapp and "harmony with Milton Mesirov".

George has played with most of the top-flight name bands, including Artie Shaw, Paul Whiteman, Red Norvo, etc. He has been associated throughout these many years with many bands including . . . Art Jarrett . . . Jack Hilton . . . Louis Panico . . . Eddie Condon . . . Red McKenzie . . . Joe Marsala . . . Chico Marx . . . Adrian Rollini . . . Wingy Manone . . . Dick McDonough and Louis Armstrong.

George has made a list of don'ts which he feels all drummers should adhere to:—Don't drag . . . Don't rush . . . Don't try to steal the spotlight by showing off—you are supposed to keep the band together . . . Don't tell everybody how good you are—they'll find out . . . Don't forget that the rests are as important as the notes . . . Don't be discouraged if you are unable to play all of these different beats 'right-off' as all of the drummers presented here have put in plenty of time and practice to master them.

This book should be invaluable in analyzing the various styles and help formulate an individual style, knowing what has been done. This is the first book of its type ever published for drums and we are proud to be able to present this book with the co-operation of DOWNBEAT magazine.

MHG

For the Publisher



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Adapted from his famous  
"Tips For Tubmen" in Downbeat Magazine

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## 2

Snare Drum

1 Bass Drum

2

3

4

5

6

7

8

S.D.	SNARE DRUM	H.H.	HIGH HATS
B.D.	BASS DRUM	C.B.	COW BELL
T.T.	TOM TOM	R.S.	RIM SHOT



9

10

11

12

13

14

15

16

## GLOSSARY OF TERMS

W.B.	WOOD BLOCK	SIZZLE	CHINESE SIZZLE CYMBAL
CYM.	CYMBAL	C.	CLOCKWISE
CRASH	CHINESE CRASH CYMBAL	C.C.	COUNTER CLOCKWISE

## A Few Very Neglected Brush Beats

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one sharp. The tempo is marked 'C. C.' (Crescendo) and the time signature is 4/4. The melody is a simple, folk-like tune. The piano accompaniment features a steady bass line and chords that support the melody. The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the piano accompaniment. The second measure continues the melody and accompaniment. The score is written in a clear, legible style with standard musical notation.

On this one, start with the right hand - bringing the left hand in with a circular motion - sweeping entire head of Snare Drum. Counter clock-wise.

Crawl Beat - This one, you start with either right or left hand and drag it across the drum head towards you. This beat is very effective on slow numbers.

\*C. C. Denotes a counter clock-wise motion.



R.H.

L.H.

H.H.

B.D.

This is a fine brush beat for general use. The left hand is kept going back and forth with an out and in movement i. e. From one side of the Snare Drum to the other.

R.H.

L.H.

H.H.

B.D.

Here's another one we all use. Keep a steady four with the left hand - and at the same time make a rotary swish with the right hand clockwise. Keep High Hats and Bass Drum going

\*Clock-wise.

## The Thirteen Rudiments

### The Long Roll

①

### 5 Stroke Roll

②

### 7 Stroke Roll

③

Note. The seven stroke roll is played like a five by substituting a triplet hand motion for foundation.

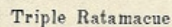
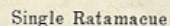
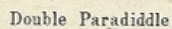
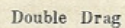
### Flam

④

### Flam Accent

⑤



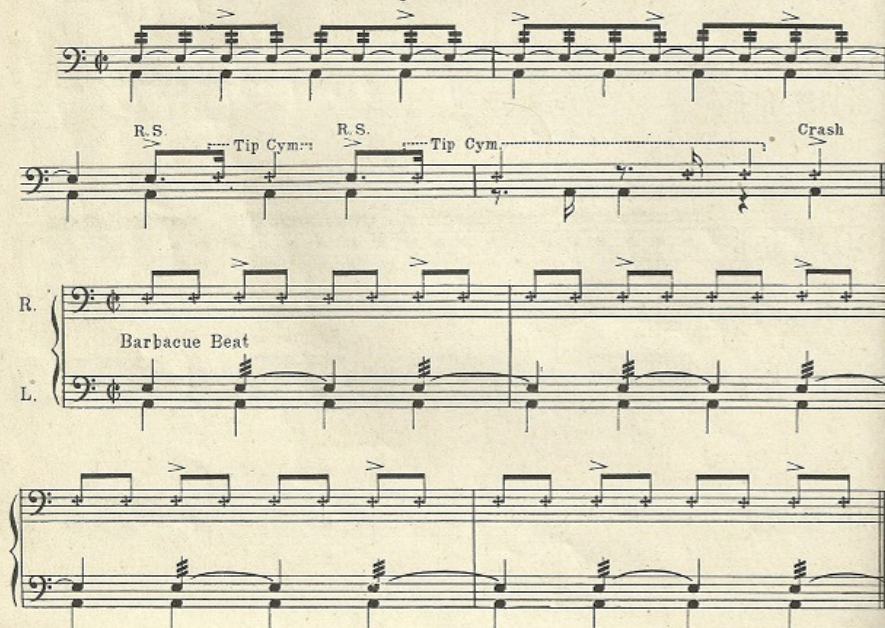


*Dedicated to Baby Dodds by Geo. Wettling*

**WARREN "BABY" DODDS** . . . "Baby" Dodds was the inspiration of the author and also of Dave Tough in the old Chicago days. Anyone fortunate enough to hear "Baby" when he was with the great Joe Oliver band heard the best. Born December 24, 1890 in New Orleans, Lo.; started playing in 1912, joined the famous Riverboat Band of Fate Marable in 1919. Came to Chicago in 1922 where he joined Joe Oliver. In the last few years "Baby" has been featured drummer in many Chicago cafes with his own jazz band.



## Fanny Shaker





# Ryan's Wing-Ding

*Dedicated to Zutty Singleton by Geo. Wettling*

**"ZUTTY" SINGLETON** . . . "Zutty" is one of the New Orleans jazz greats. He was born in Bunkie, La., May 14, 1898. First drummed at 7, using his mother's pots and pans as cymbals and the broken legs of kitchen chairs for sticks and brushes. Famous throughout the world as a jazz drummer now; Zutty worked with the Tuxedo band, the Maple Leaf group, Fate Marable, Charlie Creath, Dave Patton, Charlie Cook, Carroll Dickerson, Jimmie Noone, Louis Armstrong, Fats Waller, Roy Eldridge, Bud Freeman and Bobby Hackett before organizing his own quartet in 1940. After several years at Jimmy Ryan's Club in New York, "Zutty" made Los Angeles his home in early 1943 and hopes to remain in California forever. Married, has a daughter, Alma. He and Mrs. Margie Singleton are famous for their "New Orleans style" dinners. "Zutty" some day hopes to lead a fine orchestra of his own.

## Zutty's Famous Press Roll

Handwritten musical score for "Zutty's Famous Press Roll". The score is written for a drum set and includes the following parts:

- Top Staff:** Features a series of eighth notes with accents, labeled with "R" (Right) and "L" (Left) for the hands. The notation includes slurs and accents over the notes.
- Second Staff:** Labeled "C. B." (Cymbal) and "R. S." (Right Snare). It shows a sequence of notes with slurs and accents, ending with a "Cym." (Cymbal) flourish.
- Third Staff:** Continues the drum pattern with slurs and accents, ending with a "Cym." flourish.
- Bottom Staff:** Labeled "T. T." (Tom Tom) and "B. D. (with stick)" (Bass Drum with stick). It shows a sequence of notes with slurs and accents, ending with a "Cym." flourish.

# Southmore Shuffle

*Dedicated to Ben Pollack by Geo. Wettling*

**BEN POLLACK** . . . Chicago is his birthplace—June 22, 1903. Attended Harrison High and Crane Tech. First big job was with the New Orleans Rhythm Kings (1921-23); joined the Dixieland Band (1923-4). Went to California in 1924. Started his own band at the Venice Ballroom. In 1927 he opened Chicago's Blackhawk where Benny Goodman, Glenn Miller, Bud Freeman and other new "big names" joined the band. Played the Park Central Hotel in a long run in 1939. Pollack's trouble was his "stars" who read like who's who in jazz. They all started their own bands. Made records for Victor, Variety and Decca. Harry James made "Peckin'" on Variety with his band in 1936. Disbanded in 1941. Managed Chico Marx's band in 1942. Now is a talent agent in Hollywood.

## Bounce Tempo Brush Beat on S. D.

Handwritten musical score for "Southmore Shuffle". The score is written for a drum set and includes the following parts:

- Top Staff:** Labeled "L." (Left). It shows a sequence of notes with slurs and accents, ending with a "Cym." flourish.
- Second Staff:** Labeled "R." (Right). It shows a sequence of notes with slurs and accents, ending with a "Cym." flourish.
- Third Staff:** Labeled "L." (Left). It shows a sequence of notes with slurs and accents, ending with a "Cym." flourish.
- Bottom Staff:** Labeled "R." (Right). It shows a sequence of notes with slurs and accents, ending with a "Cym." flourish.

\*Circular swish on B. D. with Brush

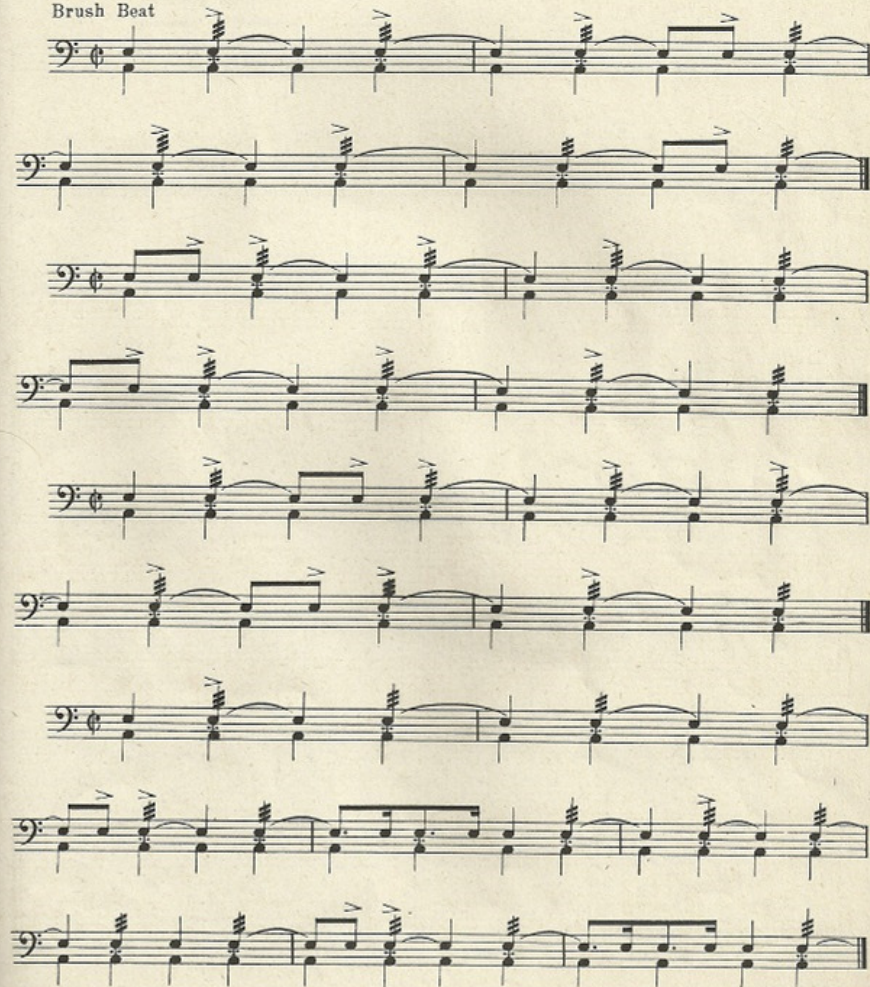


## Duke's Favorite

*Dedicated to Sonny Greer by Geo. Wettling*

**SONNY GREER** (William Alexander Greer, Jr.) . . . In 1919, Sonny Greer went to Washington on his vacation. While there he met a young pianist who became his lifelong friend. They joined forces in a small band known as "The Washingtonians". The pianist was Duke Ellington and Sonny has been with him ever since. Sonny was born in Long Branch, N. J. in 1903. He played his first professional job with Harry Yerkes during World War I. There are many who don't appreciate the fine work of Sonny as they should, but the ingenuity he shows with the Ellington band is terrific. Every major record made by The Duke features his drumming.

Brush Beat



## Chicago West Side

*Dedicated to Dave Tough by Geo. Wettling*

**DAVE TOUGH** . . . A real Chicago drummer, Dave was born in Oak Park, Ill., in 1907. One of my favorite drummers and like myself was greatly influenced by Baby Dodds. At Lewis Institute in Chicago, he met Jim MacPartland, one of the Austin High gang. He played with them for a few years. In 1928 he took a trip to Europe with Danny Polo and the sensation he created there will long be remembered by all Europeans. In 1935 he joined Tommy Dorsey and stayed with him until Krupa left Benny Goodman. Was picked by Benny to take Gene's place. Some of Dave's best work can be heard on Tommy Dorsey's "Twilight in Turkey", "Satan Takes a Holiday" and "Blues In My Flat" by Goodman's quartet.



## Carvin' Carmen

*Dedicated to Cozy Cole by Geo. Wettling*

"COZY" COLE . . . Cozy decided to play drums when he was 18. He started studying with private teachers and wound up studying tympani with Saul Goodman of the New York Philharmonic. Cozy was born in East Orange, N. J., in 1909. He started on his professional career with Wilbur Sweatman's band in 1928. Later joined Blanche Calloway, Benny Carter, Willie Bryant, Stuff Smith and back in the Calloway family with Blanche's brother, Cab. Stayed with Cab from 1939 to 1942. He recorded two fine drum solos with Cab's band: "Paradiddle" and "Crescendo In Drums". Cozy is now playing the Carmen Jones show in New York and making records with small bands.

Handwritten musical score for "Carvin' Carmen" by Geo. Wettling, dedicated to Cozy Cole. The score is written for a drum set, with parts for Snare Drum (S.D.), Hi-Hat (H.H.), and Cymbal (Cym.). The notation includes various rhythmic patterns, including triplets and sixteenth notes, and is organized into measures across several staves. The key signature is one flat (Bb).

## Boulevards of Paris

*Dedicated to Ray Bauduc by Geo. Wettling*

RAY BAUDUC . . . Bauduc comes from the birthplace of Jazz, New Orleans. He was born there in 1909. When he was 14 he sat in with his brother's band. That was the beginning of an illustrious career. Although Ray is considered America's foremost Dixieland drummer, he says that the "two-beat" stuff is over-rated. Came to New York from high school in 1926, to join Venuti. Played with the famous Scranton Sirens, Red Nichols, Freddie Rich, Ben Pollack and Bob Crosby, who he joined in 1935. His biggest success was with the Bobcats where he recorded all the dixieland classics such as "Rampart Street Parade" etc. He is now in the U. S. Army.

Handwritten musical score for "Boulevards of Paris" by Geo. Wettling, dedicated to Ray Bauduc. The score is written for a drum set, with parts for Snare Drum (S.D.), Hi-Hat (H.H.), and Cymbal (Cym.). The notation includes various rhythmic patterns, including triplets and sixteenth notes, and is organized into measures across several staves. The key signature is one flat (Bb).



## On The Double

*Dedicated to Buddy Schutz by Geo. Wettling*

**DOLPH M. "BUDDY" SCHUTZ** . . . When "Buddy" Schutz plays New Jersey's Meadowbrook, he is really on his home grounds. He was born a few miles from this famous spot, and still calls Union City home. He sounded on his first "A" there in 1914. Played with Hank Biagini, Charlie Barnet and Benny Goodman. Has been with Jimmy Dorsey for six years. Made all his famous records including "John Silver", "Jersey Bounce" etc.



*Note:* Double Paradiddle - diddle beat, keeping right as lead hand for accents on Cym. etc.

## Anti-Aircraft



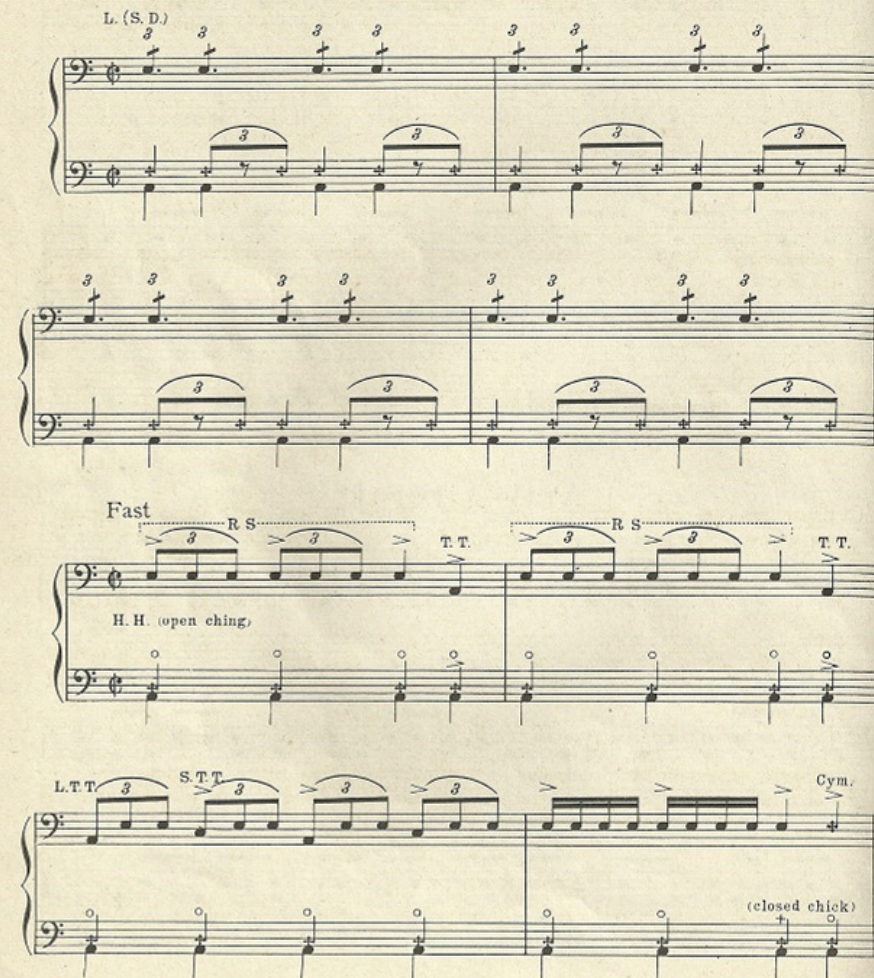
## Rocket To Mars

*Dedicated to Buddy Rich by Geo. Wettling*

**BUDDY RICH** . . . Buddy's mother and father were both vaudeville actors and hopped around the country so much that Buddy didn't start going to school until he was 14. He finally got in a little of the 3 r's in his home town of Brooklyn. His first name is Bernard, although nobody ever calls him anything but Buddy.

A Superman comic strip fan, a non-drinking, non-smoking rarity. . . . . He likes swimming, horseback riding and his very expensive custom built car.

Before joining Tommy Dorsey, whom he left to join the Marines, Buddy worked with Joe Marsala, Artie Shaw and Bunny Berigan. He received his medical discharge from the Corps recently, and rejoined Tommy Dorsey.





## Cannon Ball

*Dedicated to Maurice Purtill by Geo. Wettling*

**MAURICE PURTILL** . . . Maurice Purtill started drumming while in high school in Huntington, Long Island — where he was born May 4, 1916. Learned rudiments from private teachers, played with local bands. It wasn't long before he was picked by Red Norvo to be his drummer in the band that caused such a sensation at the Blackhawk Restaurant in Chicago, 1937. From Red's band he joined Tommy Dorsey for a couple of years and then with the famous Glenn Miller band, where he made all those fine records like "Anvil Chorus", "Tuxedo Junction" etc. When Miller's band broke up, he joined the old Professor — Kay Kayser. Right now Maurice is playing for Uncle Sam at the Great Lakes.

The musical score for 'Cannon Ball' is written for piano. It consists of four systems of music. The first system features a series of eighth notes in the right hand, with accents. The second system has sixteenth notes in the right hand, with a '6' above a group of six notes. The third system has eighth notes in the right hand, with a '3' above a group of three notes. The fourth system has sixteenth notes in the right hand, with a '6' above a group of six notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

## Night Bomber

*Dedicated to Cliff Leeman by Geo. Wettling*

**CLIFF LEEMAN** . . . Cliff Leeman comes from Portland, Maine. Was born there in 1913. Began playing around Portland in 1933, and was soon on the road to the big time, when he joined Hank Biagini. Soon after that he joined Artie Shaw and made the "Beguine" record with Artie that is so famous right now. From Artie's band, he went with Tommy Dorsey and then Charlie Barnet. He also played a short time with Raymond Scott's C.B.S. Orchestra. Mr. Scott claims he is one of the best drummers ever to work for him.

The musical score for 'Night Bomber' is written for piano. It consists of two systems of music. The first system has a 'Hi Hat' part in the right hand and a 'L. H.' part in the left hand. The second system has a 'Heavy accent' in the right hand. The score includes various drumming notations such as 'R.S.' (Right Stick), 'C.Cym.' (Closed Cymbal), and 'H.H.' (Hi Hat). The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

## Jungle Jolly

The musical score for 'Jungle Jolly' is written for piano. It consists of two systems of music. The first system has a 'Chinese crash' in the right hand. The second system has a 'Chinese crash' in the right hand. The score includes various drumming notations such as 'R.S.' (Right Stick), 'C.Cym.' (Closed Cymbal), and 'H.H.' (Hi Hat). The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

*Note: The above is to be played on four Tom-Toms. Ten, twelve, sixteen and twenty inch Tom-Toms*



## Ridin' The Brush

*Dedicated to Sammy Weisaby Geo. Wettling*

**SAMMY WEISS** . . . Sam played drums at a party when he was 12. He received \$2.00 for the job and right then and there decided that he'd like to continue getting paid for working. That was the beginning of the career of "Suitcase Sammy" — called that because he liked to play on a carrying case with brushes. Sam was born September 1, 1910 in New York City. His first real job was at the Roseland Ballroom in New York with Gene Kardo's band. Benny Goodman dropped in there one night and offered him a job, which Sam accepted. From Benny, Sam went with Willard Robinson, then Tommy Dorsey. Soon after playing with Dorsey, Sam went in for radio work and has been in the studios since. Now one of the staff drummers on the Blue Network.

Brush on Cym.  
L.  
Brush on S. D.  
R.

## Ladies First\*

W. B. > 8

\* For best effect, this is to be played with a pair of girl's dancing shoes with metal tips on the toes, being held by the heels.

## P. T. Boat

*Dedicated to Mickey Scrima by Geo. Wettling*

**MICKY SCRIMA** . . . Pittsburgh born in 1916, Mickey was an all-around athlete in high school and Duquesne University where he studied music, played in the college band. Played with Ina Ray Hutton for six months, then signed up with Harry James three years ago. Likes Lunceford, thought Chick Webb drum-king and picks Dave Tough as the best drummer around today. Mickey boxes, collects hot records and is a sports fan. Once danced with his sister professionally. Now owns "rib-joint" in Hollywood.

Fast  
Tom-Tom

Hi Hat

Cym.



## Moon Maiden

*Dedicated to Nick Fatool by Geo. Wettling*

**NICK FATOOL** . . . Nick Fatool stepped into the "big time" when he joined Benny Goodman in 1939. Until then he had been playing with the famous Joe Haymes and George Hall.

Nick was born in Milbury, Mass. in 1915. He attended high school in Providence, R. I. when he took an interest in drums. Nick has also been with Artie Shaw, Claude Thornhill, Jan Savitt and Alvino Rey. Nick decided to settle in California. He has made his home in Hollywood and is now doing studio work there.

H. H.

Tom-Tom

Cym.

Tom-Tom

Cym.

## Witchcraft

*Dedicated to Frankie Carlson by Geo. Wettling*

**FRANKIE CARLSON** . . . Born about 1916, in New York City. Played with local band until he joined Woody Herman in 1936. Was a member of the Herman corporation until 1942. Left the band to work in a defense plant. Was the drummer on all of Woody's hit recordings for six years, including the small "Chips From The Woodchoppers" discs.

Tom-Tom

R.S. S.D.

H. H.

T. T.

sf

sf



## Fadin' The Highhats

*Dedicated to Joe Jones by Geo. Wettling*

**JONATHAN JOE JONES** . . . Joe Jones, master of the high-hats, was born in Chicago, October 7, 1911—but received his schooling at A. & M. Institute, Alabama. Is purely a Kansas City style drummer. His marvelous work on the high-hats with the Basie band is known from coast-to-coast. Joe joined the Basie band in 1936 and has been with them ever since. Some of his best work is to be found on such records as "The World Is Mad", "One O'Clock Jump", "Jumpin' At The Woodside", "Goin' To Chicago Blues", "Taxi War Dance", etc., all with the Basie band.

Hi Hat

R.S. Slightly loose

S.D.

B.S. Cym.

Slightly loose  
H. H.

## V-----

*Dedicated to Rollo Laylan by Geo. Wettling*

**ROLLO LAYLAN** . . . Born January 4, 1911 — Genoa, Wis. His mother — who played fine ragtime piano she learned from river boat musicians, gave him his early musical training.

At University of Wisconsin, Madison; he played fraternity parties with Bunny Berigan's College Band. Studied with Ed Straight and Gene Krupa in Chicago. Worked the dives and studied the drumming of George Wettling, Dave Tough and Ray Bauduc. Came to New York with Ray McKinley. Recorded with Sid Phillips All Star Band, Paul Whiteman, Seger Ellis, Emery Deutsch, Joe Marsala, Eddie Condon. Florida for three years, with Paramount Pictures, Pop-eye and Superman Cartoons, Olympia Theatre, 3rd Army Air Force Band eight months. At present in New York, writing, teaching, playing.

\*A

\*B

\*C

\*D

\*E

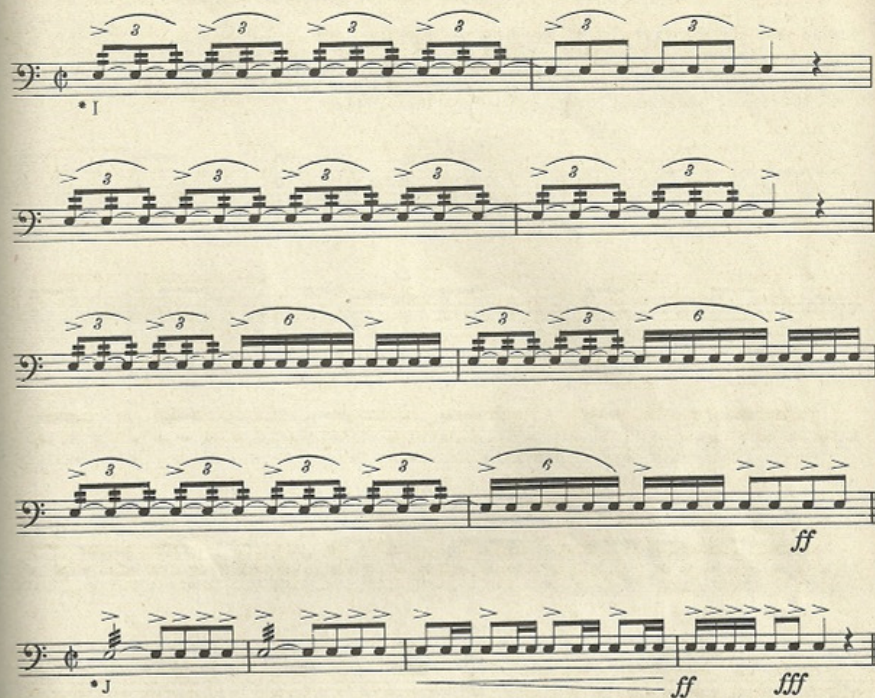
\*F

\*G

\*G

\*H





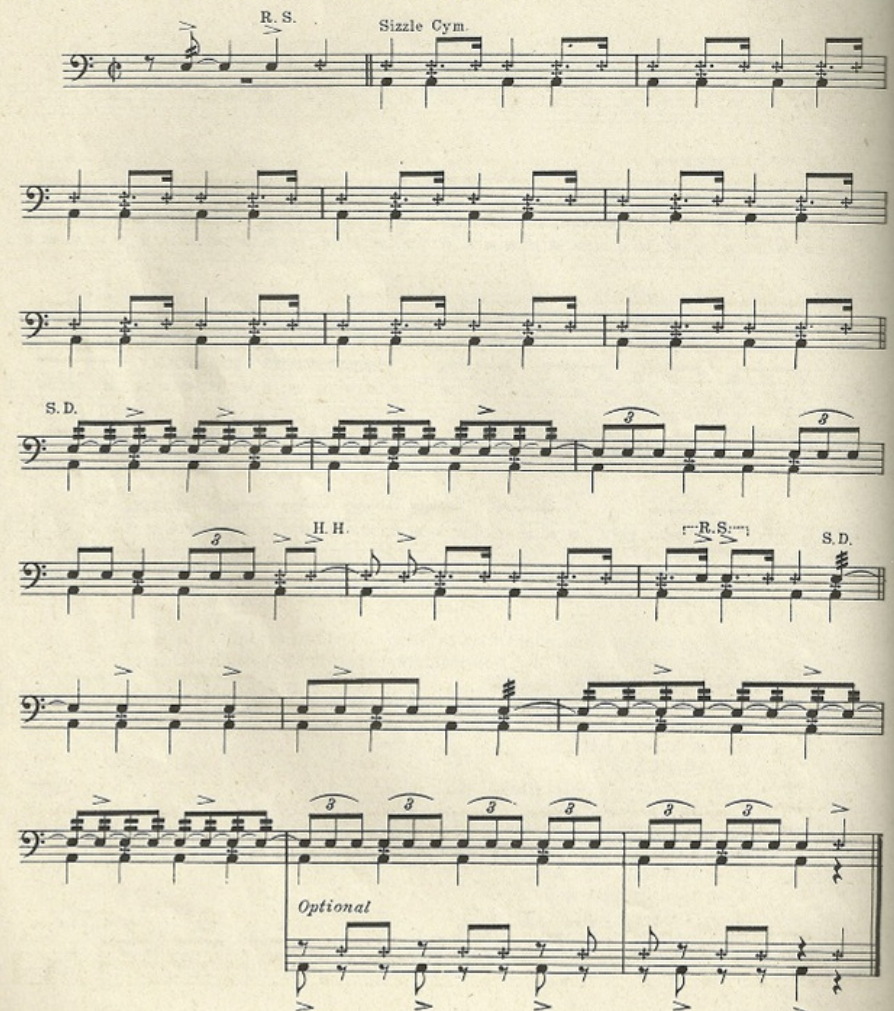
Note: For the boys who might wish to "sling" a Field Drum and do a little knee-action on "V" day, this rudimental study is respectfully dedicated.

- A. - 13 stroke Roll (8th note Triplet hand motion).
- B. - 4 stroke Ruff.
- C. - Paradiddle
- D. - 7 stroke (single stroke) Roll.
- E. - Triple Paradiddle.
- F. - Double Paradiddle.
- G. - 7 stroke Roll (Triplet).
- H. - Open 8th note Roll.
- I. - Open Triplet Roll.
- J. - 17 stroke Roll.

## Uptown Society

Dedicated to Sidney "Big Sid" Catlett by Geo. Wettling

**SIDNEY (BIG SID) CATLETT** . . . "Big Sid" comes from Evansville, Ind. Was born there January 17, 1910. Went to high school in Chicago. He played in local bands in Chicago, then with Stewart, Chicago's Michigan Theatre (1930-33), McKinney's Cotton Pickers (1933-34), Jeter-Pilar (1934-35), Don Redman (1935-39), Louis Armstrong (1938-42), except for short stands with Roy Eldridge and Benny Goodman (1941). Recorded with Redman, Armstrong, Goodman, Eddie Condon, F. Henderson, Benny Carter, Spike Hughes. Was picked as All-American Drummer in Esquire 1944 poll.





# Straight Flush

Dedicated to Chick Webb by Geo. Wettling

**CHICK WEBB** . . . In the summer of 1939, one of the greatest drummers to ever beat a drum passed away. Anyone can imitate, but Chick was really unique in setting an original style. The breaks he used to play were nothing short of electrifying. Chick was born in Baltimore in 1907. He bought his first set of drums for \$10.00, which he earned by selling newspapers. At 12, he was playing with local bands around Baltimore. Came to New York where he played with various bands until 1925. In 1926 he formed his own orchestra. He created a sensation with his recordings of "Liza"—"Clap Hands Here Comes Charlie"—"Harlem Congo" etc. Also reigned supreme at Harlem's famous Savoy Ballroom. Ella Fitzgerald was one of his discoveries.

Fast

Cym. H.H. R.S.

T.T. R.S. Cym. H.H. R.S. R.S.

R.S. R.S. R.S. R.S. R.S.

S.D. T.T. R.S. T.T. S.D. T.T. R.S. T.T. R.S. Cym. S.D. C.B. R.S. T.T. R.S. C.B.

R.S. Cym. T.T. R.S. T.T. R.S.

Cym. T.T. R.S. T.T. R.S. Cym. R.S. T.T. R.S. Cym.

T.T. R.S. T.T. R.S. Cym. T.T. R.S. T.T. R.S. Cym.

# Oversea's Hop

Dedicated to Sgt. Ray McKinley by Geo. Wettling

**SGT. RAY MCKINLEY** . . . A true son of Texas, Ray was born in Fort Worth, Texas, in 1910. He played in and around Fort Worth for a few years until he joined the famous Dorsey Brothers orchestra in 1934, staying with them until 1935 at which time the Dorsey Brothers decided to have their own bands. Ray stayed with Jimmy Dorsey from 1936 to 1939 and then left to join Will Bradley as a featured performer. In 1942 Ray formed a band of his own, playing at the Commodore Hotel in New York City until he entered the Army where he is now playing with Major Glen Miller's Army Air Force Band.

Bounce Tempo

C.B. T.T. R.S. C.B. T.T. Cym.

R.S. C.B. T.T. Cym.

R.S.

C.B. T.T. C.B. T.T. Cym. S.D. with stick

Crash R.S. T.T. R.S. Crash Cym.

# Dusky Hi-Hat

Fast

Cym. T.T. R.S. S.D.

② ③

\* Keep Hi Hat Pedal slightly open.

① + 13" Cym. on stand near Snare Drum. ② + 14" Cym. on Bass Drum.

③ + 16" Cym. on stand to right of Bass Drum. + - Hi Hat Cymbals.

This beat is effected by using both R. & L. sticks to hit accented Cym. which is placed in the E space to facilitate reading.



# Strictly Fo' Two

*Dedicated to Jimmy Crawford by Geo. Wettling*

**JAMES "JIMMY" CRAWFORD** . . . Many bands are using the Lunceford style on which to pattern their arrangements. One of the most important features of this style is the beat, and "Jimmy" Crawford—Lunceford's drummer from 1939-43 is one of the men responsible for the success of this band, which needed the best in rhythm.

He was born in Memphis, Tenn., 1910—where he attended high school. Also attended Le Moyne College. He is famous for the Lunceford "two-beat" which is not to be confused with the dixieland "two-beat". Joined the U.S. Army in 1943.

Slow  
H. H.

R. S.

S. D.

R. S.

Bop

The musical score for 'Strictly Fo' Two' is written for piano and features five systems of music. The first system is marked 'Slow' and 'H. H.' (Horn Horn). The second system is marked 'S. D.' (Saxophone Drum). The third system is marked 'R. S.' (Rhythm Section). The fourth system is marked 'Bop'. The fifth system is marked 'R. S.' and 'Bop'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together in groups of three or six.

# Hangover

By GEO. WETTLING

H. H.

Cym.

The musical score for 'Hangover' is written for piano and features four systems of music. The first system is marked 'H. H.' (Horn Horn). The second system is marked 'Cym.' (Cymbal). The third system is marked 'H. H.' and 'Cym.'. The fourth system is marked 'H. H.' and 'Cym.'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together in groups of three or six.

\* Slightly open.



Cym. R.S. C.B. T.T. R.S. C.B. T.T. R.S. C.B. T.T. R.S. C.B. T.T. R.S. C.B. Cym.

Rims W.B. > 3 3 3 3 3 3 3 3

Cym. T.T. R.S. T.T. T.T. T.T.

T.T. C.B. C.B. C.B. T.T. T.T. C.B. T.T. C.B.

3 3 3 3 3 3 3 3



George Wettling



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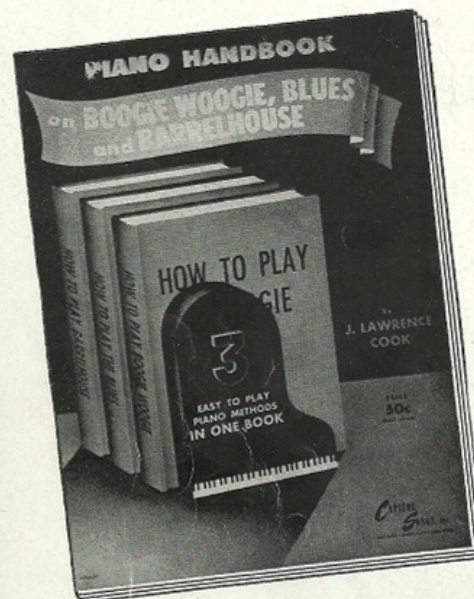
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